

THE MUSICAL GAZETTE

An Independent Journal of Musical Events.

AND

GENERAL ADVERTISER AND RECORD OF PUBLIC AMUSEMENTS.

VOL. II., No. 47.]

SATURDAY, NOVEMBER 21, 1857.

[PRICE 3d.]

Musical Announcements.

Sacred Harmonic Society, Exeter Hall.
Conductor MR. COSTA.

First Subscription Concert of the Season, FRIDAY next, November 27th. Haydn's SERVICE No. 3, Mendelssohn's LAUDA SION, and Spohr's LAST JUDGMENT. Vocalists:—Madame Rudersdorf, Mrs. Lockey, Mr. Lockey, and Mr. Weiss, with Orchestra of 700 Performers. Tickets, 3s., 5s., and 10s. 6d., or Subscriptions for Reserved Seats, Two Guineas; for Stalls, Three Guineas, at the Society's Office, No. 6, Exeter Hall.

To ORGANISTS.—A Professional Lady of experience wishes for an ENGAGEMENT in a Choir, Latin or English Services. Open to a school engagement. The best recommendations given. Address, R. A., Musical Gazette Office, 11, Crane-court, Fleet-street.

AMATEUR MUSICAL SOCIETY.
Conductor—MR. HENRY LESLIE.

THE FIRST CONCERT of the above SOCIETY will take place at the Hanover-square Rooms on MONDAY next, November 23, at half-past 8. The Tickets are now ready for delivery at Robert W. Olivier's Music Warehouse, 19, Old Bond-street, Piccadilly.

STANLEY LUCAS, Hon. Sec.

A MASTER OF VOCAL MUSIC, thoroughly competent to teach large classes in the theory of music, and to conduct and train an effective Church Choir, is WANTED, in a normal institution. He must be single, and able to produce undoubted testimonials of moral and religious character. To a first-class certificated master the stipend will be £80, with rooms and board, together with his augmentation of salary. Apply to the Rev. the Principal, Normal College, Cheltenham.

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Under the joint management of Miss Louisa Pyne and Mr. W. Harrison.

Lessee Mr. Charles Dillon.

Last Week but Three of the Opera Season.

In consequence of the great and continually increasing success of Balfe's new Opera, it will be performed five nights this week.

On Monday, Tuesday, Thursday, Friday, and Saturday, will be repeated the highly successful new and original Opera, composed expressly for the Pyne and Harrison Company, by M. W. Balfe, entitled THE ROSE OF CASTLE. Principal characters by Miss Louisa Pyne, Miss Susan Pyne, Miss M. Prescott; Mr. Weiss, Mr. A. St. Albyn, Mr. Geo. Honey, Mr. Wallworth, and Mr. W. Harrison.

On Wednesday (by desire, and for this night only), Meyerbeer's grand opera, THE HUGUE-NOTS. Principal characters by Madame Caradori, Miss Marian Prescott, Miss Corelli, Mr. A. Braham, Mr. H. Braham, [Mr. F. Glover, Mr. A. St. Albyn, and Mr. Weiss.

Conductor Mr. A. Mellon.

To conclude with, every evening, the highly successful farce, by Mr. E. Stirling, entitled A PAIR OF PIGEONS; by Mr. George Honey and Miss Cuthbert.

Stage Manager, Mr. E. Stirling; Assistant Acting Manager, Mr. William Brough.

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Every Night the INDIAN QUADRILLE and GEN. HAVELOCK'S TRIUMPHAL MARCH.

The Grand Bal Masqué, which will close M. Jullien's 19th season of concerts (1857), will take place on Monday, November 30.

Prices of admission:—Promenade, 1s.; upper boxes, 1s.; gallery, 1s.; dress circle, 2s. 6d.; private boxes, 10s. 6d., £1 1s., and upwards. Private boxes to be secured at the box-office of the theatre; at all the principal libraries and music-sellers; and at Jullien and Co.'s, 214, Regent-street.

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begs to acquaint his friends and the public that he gives INSTRUCTION in the above style of SINGING, on the most approved system, daily, from Ten o'clock in the morning until Six in the evening, at his residence, 84, Newman-street, Oxford-street.

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TO ORGANISTS.

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The friends of the Society, and the general public are respectfully advised that any Assurances effected within the present year, will have the advantage of one year in every Annual Bonus.

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NOTICES, &c.

To Subscribers.—Receipts are always forwarded on Saturday. Immediate notice should be given in case of non-arrival, as the Cantata Society may not have come to hand.

The *Musical Gazette* is published every Saturday morning, and may be obtained of the principal city news-vendors, or, by order, of any others in town or country. Subscribers can have copies regularly forwarded from the office on sending their name and address to 11, Crane-court, Fleet-street. Country subscribers have their copies sent free by post for 4s. 6d. per quarter. Subscribers in town and the suburbs have theirs delivered for 3s. 6d. per quarter.

All remittances should be addressed to the publisher.

Post Office Orders should be made payable to JOHN SMITH, Strand Office, and addressed No. 11, Crane-court, Fleet-street, London.

Payment of subscription may be made in postage stamps if preferred.

Notices of concerts, marked programmes, extracts, &c., should be forwarded as early as possible after the occurrence.

Postage-stamps have been received in an envelope, with "Camden-town" post-mark. Perhaps the remitter will oblige us with his name.

THE MUSICAL GAZETTE

SATURDAY, NOVEMBER 21, 1857.

THE musical seasons of Mr. Hullah, and the Amateur Musical and Sacred Harmonic Societies, are very sensibly arranged. They do not wait until spring leaves appear before they commence operations, and thus throw a great portion of their series of concerts into the heat of a London summer, but make a rational beginning when evenings are long and in-door amusement may be obtained without risk of suffocation. If it be true that musical education is rapidly spreading, and that the people generally are more capable of appreciating musical performances, it would be well if other societies and concert-givers followed the example of those we have quoted, and commenced their performances at a more reasonable time of the year. The high-priced benefit concerts which we see announced during May, June, and July, cannot very well be shifted, since they depend for support upon the wealthy and fashionable folks who flash about in town (when they ought to be in the country), because it's the "season." These concerts, in five cases out of six, are got up by individuals for their own private emolument, or with a view to keeping their connection together, and, haply, extending it; such entertainments have little in common with the classical performances of the established societies, and they have as little to do with the advancement of the art. They can, therefore, be allowed to take place during any months that their highly-perfumed patrons may deem fashionable; but we are of opinion that all concerts, not depending on purchasers of admission tickets at ten-and-sixpence, fifteen shillings, or a guinea, should be arranged to take place during the winter months. Much competition, alike unpleasant and unwholesome, might be avoided by the adoption of such a system.

It is a great mistake to suppose that this time of the year,—this month even, this dreary, suicide-provoking November,—is unpropitious for public amusements. We heard many individuals express surprise at the idea of English opera being represented at the Lyceum for three months before Christmas; they thought the house would be empty. What a grievous error! The house has been full every night that good fare has been provided and well served up. Balfe's opera, actually written for the Lyceum company, and admirably adapted to the resources of this particular theatre, has drawn well, and will doubtless continue to draw; but the bad policy of the management in attempting to represent a large opera like *Les Huguenots* would have resulted in indifferent success, if not failure, at any period of the year. The people will come, even in a foggy month, when there is something worth coming for.

The Sacred Harmonic Society open on Friday next, with Mendelssohn's *Lauda Sion*, a Roman Catholic Cantata of about

forty minutes duration, Haydn's third (Imperial) Mass, and Spohr's *Last Judgment*.

Not having received the programme, we do not know in what order these works will be performed, but we trust that Haydn's service will come first. After Mendelssohn's we feel sure it will appear thin. They were performed on the same night, by this society, some years ago, and on that occasion Haydn came first. Reference to this performance reminds us that Mr. Costa took the only soprano solo in *Lauda Sion* very much too slowly: he quite eradicated all movement from it. We trust we shall not have to complain on this occasion. The air, "Lord at all times,"* is very lovely, and is very seldom heard. We cannot afford to have it spoil.

Metropolitan.

ST MARTIN'S HALL.

On Wednesday evening *The Creation* was given by Mr. Hullah and his "Classes." Haydn's light, brilliant, and graceful oratorio retains, intact, its position in public opinion. The hall was crowded to suffocation. The principal vocalist was Mdlle. de Villar—that is, we presume, Miss Villar, or something like it, for we surely were not mistaken in the thorough John Bullism of the fair vocalist's face and accent. Mdlle. de Villar has a gifted soprano voice, full and mellow in quality, and powerful in tone. The aria, with chorus, "The marvellous work," was her best effort, and obtained a loud and well-merited encore. We confidently expect to encounter this lady often during the approaching season. The other vocalists were Miss Messent, Messrs. Thomas, Leymann, and Stanley. The last named is a *débutant*. He has a nice voice, and sings with more than correct taste. The choral duett, "By Thee with bliss," was admirably given by this gentleman and Miss Messent, and encored. The choruses were delivered irreproachably.

ROYAL POLYTECHNIC INSTITUTION.

Mr. J. H. Pepper, the spirited proprietor of this Institution, has introduced a most intelligent and interesting lecture, entitled "A Scuttle of Coals from the Pit to the Fireside," which is likely to prove a great attraction for some time to come. Mr. Pepper, in a style at once forcible, clear, and distinct, showed that the coal was deposited in the earth ages before the pyramids of Egypt were built; and then depicted the different causes that operated against the success of the miner. He glanced at the state of affairs fifteen years ago, when women were compelled to perform the rude work now allotted to men, and favourably contrasted the existing system with that of former times. The "gin" and windlass had, he said, given place to improved machinery, and thus the danger of the miner had been considerably lessened. Mr. Pepper then, in a graphic manner, narrated the circumstances attending his descent into the Keeper Mine, Durham, which had been in work since the reign of Queen Elizabeth, and to show how detrimental mining work was to the human frame, he stated that for every forty-three feet of descent into the earth the heat increased one degree, so that the atmosphere at the bottom of a mine like that of the great Monkwearmouth Mine, which is 1,800 feet deep, throughout the year averaged from eighty to eighty-four degrees. Having extolled Lord Shaftesbury for obtaining a law improving the working of coal mines, Mr. Pepper introduced a safety lamp, invented by Simon and Co., of Dale End, Birmingham, which was considered by many scientific men present to be worthy of the greatest consideration. In the first place it prevented the flames from being exposed in the mine; and secondly, there was an indicator which unmistakably showed whether any of the miners attempted to open it. Mr. Pepper then referred to the causes of accidents in coal mines, and illustrated the case of the explosion at the Lundhill mine, where over 180 persons were sacrificed. At the same time he stated, with a view to show the courage of coal-

* Some beautiful English words have been adapted to the Cantata.

miners, that at the present time, over 200 persons were employed in the mine where the catastrophe took place. The greatest possible precautions, however, have been adopted to prevent another accident. In conclusion, Mr. Pepper gave some interesting statistics as to the coal-producing capabilities of various countries. He said that America possessed 133,132 square miles of coal-producing country; Great Britain and Ireland (anthracite) 3,720; Great Britain and Ireland, bituminous, 8,139; British America, 18,000; Belgium, 5,160; France, 1,716; and Spain, 3,408. The coal raised during 1856 in Great Britain and Ireland amounted to the extraordinary aggregate of 66,645,450 tons. In order to render his lecture perfectly intelligible, Mr. Pepper had prepared a great number of beautiful dissolving views and diagrams, illustrating the various points of interest to which he referred. The lecture was listened to with marked interest and attention by the audience, who expressed themselves much gratified with the information they had received. The lecture, however, as a whole, like other subjects of a similarly interesting nature, contains too much matter to be dealt with at one time, and Mr. Pepper has decided that he will for the future divide the subject into two parts. We heartily wish him all the success he merits.

The Siamese Ambassadors and *suite* have paid two visits to the Institution this week.

REUNION DES ARTS.

The last two *soirées* have taken place on the 4th and 18th instant: at the former, Mlle. De Villar, the lady who has been producing so good an impression at Mr. Hullah's concerts, appeared; also, Miss Louisa Van Noorden, Herr Richard Deck, Mr. Theodore Distin, Herr Deichmann, and Mr. Chas. Salaman. Miss Van Noorden was well received in an aria by Donizetti, and in Boieldieu's duett, "Au clair de la lune," with Herr Deck, of whose rich and flexible voice we have before spoken, and whose singing of Meyerbeer's famous "Monk" on this occasion was admirable. Herr Deichmann and Mr. Salaman played a capital duett on themes from *La Fiancée* by Herz and De Beriot, and their solos were respectively excellent of their kind.

At last Wednesday's *soirée*, Miss Eyles, Miss Alleyne, Miss Ransford, and M. Schmelzer sang, and Herren Goffrie, Ganz, and Hausmann, and M. Silas played. Beethoven's grand trio in E flat was the classical feature in the programme. The duett of "The Cousins," sung by Miss Ransford and Miss Eyles, was too stupid and frivolous to introduce at these concerts, which are frequented by artists and educated amateurs. For a concert where the audience is mixed, and the quality of the music is not deemed of much consequence, such a duett is all very well.

The next *soirée musicale* takes place on Wednesday week, on which occasion there will be a quadrille party after the concert.

SACRED HARMONIC SOCIETY.

It has for a long period been the desire of the Committee to afford the members opportunities for more varied practice than that arising out of the ordinary rehearsals of the music to be performed at the Society's Concerts. They felt assured from the interest taken in the private choral rehearsals, which under Mr. Costa's direction precede the public performances, that a series of meetings of a somewhat similar character, open to the subscribers of the Society, would be welcome to them, and, by the additional practice gained, could not fail to improve the chorus generally.

As long back as 1852 it was stated in the Report, that it was hoped ere long it would be practicable to make "arrangements for occasional rehearsals of vocal music, which might include selections, varying from those under rehearsal for the Society's Concerts."

Circumstances delayed the fulfilment of this intention. The Great Handel Festival has now, however, brought into association with the Society a much larger number of efficient amateurs than could possibly be rendered available at its regular performances; and as it was evidently desirable to promote the continued combined practice of this numerous body of carefully selected chorists, with the view to increased effectiveness at the Great Commemoration Festival, to be held in 1859, it has been determined to put the long-projected plan into operation, and, taking advantage of the organisation of the Society, to hold meetings for choral practice on the third Friday in each month, which shall

comprise the large number of from 1200 to 1500 amateur vocalists. The chorus specially invited to assist at the Great Handel Festival were submitted to individual trial in the same manner as those who apply to take part in the performances of the Sacred Harmonic Society; therefore, the general excellence of this large choir is unquestionable. As no subscriptions are sought from those taking part in these meetings (the expense of which is defrayed from the funds of the Sacred Harmonic Society), strictly regular attendance will be considered indispensable, the name of each performer being nightly registered at the several entrances to Exeter Hall. Facilities are also offered for the private practice of the music selected.

Without, therefore, taking into account the advantage these meetings must possess from the unrivalled practical experience of Mr. Costa, who has kindly undertaken to conduct them, it is evident they contain within themselves elements of success of no ordinary character.

The following is the programme of the first meeting, which took place last evening:—

PART THE FIRST.

Anthem, "We will rejoice".....	Croft.
Chorus, "Tu es Sacerdos" (in G)	Leo.
Anthem, "I will arise"	Creighton.
Chorus, "Righteous Heaven" (Susanna)	Handel.
Anthem, "We have heard with our ears"	Palestrina.
"In Thee, O Lord"	Weldon.
Chorus, "Pignus futuræ" (from the Litany in B flat)	Mozart.

PART THE SECOND.

Madrigal, "In going to my lonesome bed"	Edwards.
"Thyrsis, sleepest thou?"	Bennett.
"April is in my mistress' face"	Morley.
"Fair shepherds' queen"	Marenzio.
"Thus saith my Chloris"	Willbye.
Organist	Mr. Brownsmith.
Conductor	Mr. Costa.

The next meeting will be on Friday, December 18th.

The above programme comprises music for four parts only; at subsequent meetings eight part and double chorus movements will be occasionally introduced.

These meetings will not interfere with the society's regular concerts, which commence on Friday next, with a performance of Haydn's *Third Mass*, Mendelssohn's *Lauda Sion*, and Spohr's *last Judgment*.

The directors of Exeter Hall, at the request of the committee of the society, have directed some important alterations to be made by lowering and rounding the sides of the orchestra, by which it is expected that the *treble* and *alto* chorus will be much improved, and the entire orchestra thus become as convenient in arrangement as it is unequalled in extent, when compared with other music-halls.

On the whole, it is confidently anticipated that the coming season will not form an exception to the hitherto prosperous career of the Sacred Harmonic Society.

CRYSTAL PALACE.

A new source of attraction will shortly be provided, much to the gratification of the admirers of Dr. Johnson and our antiquarian readers, who will be pleased to know that the Johnson relics from Inner Temple-lane, which were sold a few weeks since as old materials, at, in fact, a nominal price (we believe under £20), have been secured for the Crystal Palace Company, and are now, after being carefully marked under the inspection of an experienced architect, housed in the north wing of the building ready for re-erection in the grounds of the palace. The Benchers of the Inner Temple of will, we believe, present to the company the carved hood from the doorway, and the staircase which, in the first instance, they reserved from the sale. Fitted up with photographs of the building in its last condition, original or photographic portraits from Sir Joshua Reynolds' numerous paintings of Johnson's associates and contemporaries, autographs of himself and other men of eminence of the age, and other relics, it will form a nucleus for a highly interesting record of the last century, and its great men in art and literature.

At last Saturday's concert, Miss Arabella Goddard performed Mozart's C minor concerto, and a fantasia by Thalberg. The former suffered materially from some of the wind instruments being flat, but the impression produced by the fair pianist was good, in spite of so great a drawback. The fantasia might have been left to a more indifferent pianist at some future concert. Miss Goddard plays "bravura" pianoforte music gloriously, but she excels so manifestly in the classical, that we almost regret she does not confine herself to the works of masters who write music. We call such fantasias *made music*. A symphony of Haydn's, a scherzo by Mendelssohn, and the overture to *William Tell*, all well played, though with the same exceeding disadvantage—completed the instrumental portion of the programme. The vocal was accomplished by Chas. Braham, who sang "Come into the garden" (Balfie's) and "The death of Nelson." He was recalled after the *scena*, when he should not have been. He was not recalled after the song, when he should have been.

The winter exhibition of poultry and pigeons will be held early in January next, the entries closing on Saturday, the 12th of December. The prizes are on a liberal scale, and, as birds of all ages are admissible, a fine collection is anticipated.

The following is the return of admissions to the Crystal Palace for six days, from November 13 to November 19:—

			Admission on Payment.	Season Tickets.	Total.
Friday	Nov. 13	(1s.)	349	106	455
Saturday	" 14	(2s. 6d.)	445	1,572	2,017
Monday	" 16	(1s.)	634	163	797
Tuesday	" 17	"	718	212	930
Wednesday	" 18	"	845	268	1,113
Thursday	" 19	"	598	181	779
			3,589	2,502	6,091

SCHOOL FOR THE INDIGENT BLIND.

The report read at the special general court of the governors comments upon the singular fondness of the blind for music, but reminds the friends of the institution that situations for blind organists are not readily procurable. The friends of a pupil, before requesting that he or she should join the musical classes, and thus deprived, to a large extent, of the advantages of that industrial training which the others receive, should be well assured of being able to find employment for them on leaving the institution. Of the 31 pupils who have left the school, and are now in the country, 12 get sums varying from £40 to £12 per annum, while 9 others earn only trifling sums by fiddling and begging, and many lead an idle and disreputable life. The musical studies of the pupils are now no longer confined to the organ. The report says:—"During the past year a novel and most important feature has been introduced into the school, by the formation of a band of about thirty instrumental performers, who are instructed in secular as well as sacred music. The band contains about an equal number of stringed and wind instruments, and such is the zeal with which the pupils have entered on the study of music, that already, in about a year, great progress has been made. And as a means of amusement and innocent relaxation its success is clear; but of its ultimate full result, whether as an aid or an hindrance in the completion of their moral and religious or industrial training, further trial alone will enable us to speak with certainty." The report states that of 18 pupils whose characters, since leaving the institution, have been made the subject of strict inquiry, 16 are excellently spoken of by the clergy of the parishes in which they reside, one was not known to the vicar, and the other got his paper signed by the vicar, but nothing was said as to the character he bore. Out of 130 inquiries, only 10 remained unanswered, and these which were answered were very satisfactory. Most of them retained the power of reading, but were generally possessed of very few books, from the scarcity and expense of works printed in the "raised letters," by means of which they read.

ST. BARTHOLOMEW'S WORKING MEN'S LITERARY INSTITUTE, GRAY'S-INN ROAD.—On Thursday week, Mr. Robert Fraser (assisted by Miss Adela Wilkes), gave Part I. of his new descriptive musical lecture, entitled, "A Trip to Ireland," on which occasion the hall was filled in every part. The lecturer took a journey to the Emerald Isle with the audience (in imagination),

and the eccentricities of their fellow-travellers, and the various scenes and incidents witnessed *en route*, formed the groundwork of the entertainment. These were very effectively illustrated by songs, ballads, dialogues, and anecdotes of a pleasing and humorous character, among which may be mentioned the songs, "The Railway," "Crossing the Channel," and the "Irish Jaunting Car," as eliciting much laughter and applause. Miss Pearce presided at the pianoforte in a very efficient manner. The second part of the entertainment was given on Thursday evening last.

THE PANORAMA AND THE STRAND THEATRE.—On Thursday, Mr. Robins offered to public competition, at the Auction Mart, the leasehold premises so well known as the Panorama, Leicester-square, and the Strand Theatre, the former held for an unexpired term of thirty-three years, at a ground rent of 137l. per annum, and the latter for an unexpired term of six years, at 250l. per annum, and let for an unexpired term of six years, at an annual rent of 787l.; also, the room at Camden-town for painting the panorama, yielding 39l. 7s. 4d. per annum, producing altogether a profit rent of 439l. 7s. 4d. per annum. The first offer made was 3000l., and the bids reached 5400l. The property was then bought in at the reserved price of 5900l.

MR. NELSON LEE is up to his eyes in pantomimes: he this season writes twenty-eight in the country and four in London.

Opera.

LYCEUM.—The *Rose of Castile* has been constantly performed to crowded houses, and appears to have created a great deal of excitement in the musical world. We have no doubt that it will run until Christmas, when Mr. and Mrs. Dillon will return from the provinces, and take possession of the theatre for drama and burlesque.

A new farce by Mr. Edward Stirling, entitled *A Pair of Pigeons*, is a farce on an old plan, but most amusingly treated. It is far better than any of the after pieces which have been presented at this theatre, during the Pyne and Harrison dynasty.

ST. JAMES'S.—Italian "Opera Buffa" has been tolerably successful at this theatre. *Il Ritorno di Columella*, which introduced Signor Carrione, the renowned Neapolitan "Pulcinella," has been replaced by Donizetti's *campanello*, and this has in turn given way to *Crispino e la Comare*, a work by the brothers Luigi and Federico Ricci. The music of this last opera is light and racy, but we look in vain for originality or ingenuity.

Theatrical.

ADELPHI.—A good drama, of which supernatural agency shall be the framework and *primum mobile*, has for some time been a desideratum to the play-going public, for, since *The Corsican Brothers*, we have had nothing of the kind worth preserving. It was, possibly, considerations of this sort that induced Mr. Webster to try the subject once more, and the result has been a new piece, entitled *The Legend of the Herdless Man*, produced on Monday evening. The supernatural agency is twofold, and the action somewhat strange and mystical. Doctor Nieder (Mr. Selby) possesses, like the memorable Frankenstein, the power of re-producing life from death; while Carl Bletzen (Mr. Webster) has the magnetic faculty of enforcing the presence of the objects on whom he exercises his power, and of compelling them to actions contrary to their will and inclinations. The object of these machinations is Christine (Madame Celeste), whom the student loves. Her feelings towards her lover are, however, neither very consistent nor very intelligible: at one time being profuse in her expressions of affection, at another, manifesting the strongest revulsion at his magnetic influence over her, and trembling with horror at his approach, although he does not appear to use his power for any but the most legitimate purposes of a lover, such as making her give him her hand, embrace him, and waltz with him (which Madame Celeste does with the airy lightness of a sylph). But whatever may be the nature of her feelings towards him, she unites herself to the Count de Valberg, a young Hungarian nobleman (Mr. Billington). Carl is secretly connected with a band of robbers, and determines to

waylay the new-married couple in their travelling carriage, for the double purpose of plunder and revenge. The assault fails; the robbers are defeated; and Carl seized and condemned to death. While in prison, awaiting his fate, he is visited by a comrade in disguise, and a rescue is planned, which is to take place on the criminal's way to execution; but a sum of money is required to ensure the services of the band in effecting the student's deliverance. And now the doctor, Nieder, appears, and most opportunely proffers the needful supply on the condition that Carl's body shall, at his death, become the property of the doctor. To this the student agrees with alacrity, and immediately receives the money to be employed in his rescue, which, on his being led forth to execution, is attempted, but fails, from the vigilance and foresight of the Count; and, the criminal ascending the scaffold, the fatal blow is struck, and Carl's head severed from his body. This terminates the second act. We are next transferred to the laboratory of the doctor, who, amidst the usual paraphernalia of a necromancer's study, is anxiously employed in restoring the body to life. After several alternations of hope and doubt, the words "he lives," exultingly burst from his lips, and, withdrawing a curtain, the figure of the student is seen, standing on a low platform, the only alteration in his appearance being that his countenance is pale, and his person enveloped in a black shroud. The doctor has some difficulty in persuading him that he is in a state of preternatural existence. Carl receives the information with mingled awe and exultation. To portray adequately the feelings of a man in such a state of life in death requires, in the writer, powers almost as supernatural as the thing he is describing. Mr. Webster made the best of his material. The next scene, which is the last, is in the saloon of the Count and Christine. In the midst of a storm, a cavalier asks for the shelter and hospitality of the castle, and Carl makes his appearance. Christine is seized with mystical doubt and horror as to whether or not she is looking on the living dead. Carl is resolved to be revenged on the Count for his having caused the failure of the intended rescue at the scaffold. A quarrel and combat ensue: the Count is run through the body, and at the very moment of the fatal stroke, Christine, rushing in between the combatants, receives the student's sword in her heart. Husband and wife fall dead; but Carl's career is terminated at the same time, for, the stage opening, a spirit of the infernal regions appears, who bears off the student in the manner of Don Juan; while at the back is depicted the apotheosis of Christine, who is seen ascending into the regions of eternal light.

It may be doubted whether this grisly piece of legendary lore on which the drama is founded, is well suited to its present purpose. Supernatural agencies are potent means for producing dramatic effect: but to paint this peculiarly horrible form of life in death, both in its objects and its effects on those who have to look upon it, and on which so much in the new piece depends, belongs to the highest walks of dramatic poetry alone. The story, however, is well told, and the interest progressive, at least through the first two acts. Madame Celeste displayed her usual power of impassioned expression, as far as her opportunities allowed. Mr. Wright did what he could for the character of a sort of merry-andrew, or jack-pudding to the band of robbers, but the part was not very well adapted to his peculiar vein of fun and humour. The success of the drama is (or was, on Tuesday evening, that of our visit) as yet hardly determined. The third act, which on Monday endangered the piece, was on the next night considerably curtailed and greatly improved, so that the applause at the conclusion was unmingled with any signs of disapprobation.

ANNOUNCEMENTS FOR THE WEEK.

THIS DAY.—Crystal Palace Concert, 2½.

MONDAY.—Amateur Musical Society, First Concert, Hanover-square, 8½.

TUESDAY.—Lecture on Music, by Professor Taylor, at Gresham College, Basinghall-street, 7.

WEDNESDAY.—Mr. Reed's Concert, St. Martin's Hall, 8.

Lecture on Music, by Professor Taylor, at Gresham College, Basinghall-street, 7.

FRIDAY.—Sacred Harmonic Society, Exeter Hall.

SATURDAY.—Crystal Palace Concert, 2½.

Theatres.

PRICES, TIME OF COMMENCEMENT, &c.

ADELPHI.—Private Boxes £2 2s.; Stalls, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s. Half-price at nine o'clock. Box-office open from 11 till 5. Doors open at half-past 6, commence at 7.

ASTLEY'S.—Private Boxes, from £1 1s.; Dress Boxes, 4s.; Upper Boxes, 3s.; Pit 2s. Gallery 1s.; Upper Gallery, 6d. Children half-price. Second price at half-past 8. Doors open at half-past 6, commence at 7. Box-office open from 11 to 4.

HAYMARKET.—Box-office open from 10 to 5. Orchestra Stalls (which may be retained the whole of the evening), 6s. each; Dress Circle, 5s.; Upper Boxes, 3s.; Pit, 2s.; Lower Gallery, 1s.; Upper Gallery, 6d. Second Price—Dress Circle, 3s.; Upper Boxes, 2s.; Pit, 1s.; Lower Gallery, 1s. Private Boxes, Two Guineas and One Guinea and a-half each. A Double Box on the Second Tier, capable of holding Twelve Persons, with a furnished Ante-Room attached, can be obtained at the Box-office, price Five Guineas. Doors open at half-past 6, commence at 7.—Second Price at 9 o'clock.

LYCEUM.—Private boxes, £2 12s. 6d., £2 2s., and £1 11s. 6d.; stalls, 6s.; dress circle, 5s.; upper boxes, 4s.; pit, 2s.; gallery, 1s.

OLYMPIC.—The Box-office open from 11 till 5 o'clock. Stalls, 5s.; Upper Box Stalls, 4s. Boxes, 4s.; Pit, 2s.; Gallery, 1s. Second Price at 9 o'clock—Upper Box Stalls, 2s. Boxes, 2s.; Pit, 1s.; Gallery, 6d. Private Boxes, £2 2s. and £1 1s.; Family Boxes, £3 3s. Places, retainable the whole evening, may be taken at the Box-office, where the payment of One Shilling will secure from One to Eight Seats. Doors open at 7, commence at half-past 7.

SADLER'S WELLS.—Boxes, 2s. and 3s.; Pit, 1s.; Gallery 6d. Doors open at half-past 6, commence at 7.

SWO.—Stalls, 3s.; Boxes, 2s.; Pit, 1s. Half-price at 9.

STRAND.—Stalls, 4s.; Boxes and Reserved Seats, 2s. (Children half-price); Pit, 1s.; Galleries, 6d. Doors open at half-past 6, commence at 7.

STANDARD.—Lower Boxes and Stalls, 1s. 6d.; Upper Boxes, 1s.; Pit, 1s.; Centre Circle on First and Second Tier, fitted up quite private, 2s.; Gallery, 6d.; Family Private Boxes, £1 1s. and £1 11s. 6d.; Private Boxes on Lower Circle, 3s.; Private Boxes Upper Circle, 2s.; New Centre Private Boxes, 4s.

SURREY.—Boxes, 2s.; Pit, 1s.; Gallery, 6d. Doors open at 6, commence at half-past. Half-price at half-past 8.

LEGAL.

[Before Mr. Commissioner Evans.]

IN RE THOMAS PAYNE.

The bankrupt was the lessee of the Strand Theatre. This was the examination meeting.

The accounts show:—Creditors, £1,072 6s. 9d.; ditto holding security, £234; profits by receipts from theatre, £3,301 12s. 9d.; capital, £60 10s.; good and doubtful debtors, £17 1s. 9d.; property held by creditors, £234; theatrical expenses, £1,774 16s. 1d.; salaries, £2,194; domestic and personal expenses, £364; loss by bad debt, £1 16s.; law costs, £82. Among the alleged doubtful debtors are placed Mr. Barnes, pantomimic artist, and Alfred Bosco, the "wizard."

The bankrupt passed.

A long discussion took place between Mr. Levy and Mr. Sorrel, jun., the solicitors in the case, but nothing occurred to warrant publicity.

ANNOUNCEMENTS FOR THE SEASON.

Dec. 1.—Lambeth Choral Society's Concert.

" 2.—Réunion des Arts, Soirée, 8.

" 3.—Miss Van Noorden's Concert, Hanover-square, evening.

" 10.—Mr. Leslie's Choir, Concert, Hanover-square, evening.

" 14.—Réunion des Arts, Soirée, 8.

At the London Institution, Lectures on Music will be delivered by Professor Sterndale Bennett, on the following evenings, commencing at 7 o'clock:—April 4, 15, 25; May 6.

The meetings of the Western Madrigal Society will be held on the following evenings, at eight o'clock:—

November 25th.

December 12th, 20th.

1858.

January 9th, 23rd.

February 6th, 20th.

March 6th.

CHORAL SERVICES

On November 15, being the twenty-third Sunday after Trinity.
ST. PAUL'S CATHEDRAL.

CHANT.	SERVICE.	ANTHEM.
M.—Turle in D major and minor.	Ouseley in A.	
A.—	Gibbons in F.	O sing unto the Lord. Parcell.

CHAPEL ROYAL, ST. JAMES'S.

M.—Cooke in G.	Travers in F.	Hear my prayer. Stroud.
E.—Turner in D.	Ditto.	I will magnify Thee. Ouseley.

ST. GEORGE'S CHAPEL ROYAL, WINDSOR.

M.—Cooke in G. Randall in E.	Rogers in D.	Give peace. Calcott.
E.—Turle in F. Crotch in C.	Ditto.	In that day. Elvey.

TEMPLE CHURCH.

M.—Turle in A. Rogers in D.	Aldrich in G.	O praise the Lord. Righini.
E.—Woodward in B flat.	Cooke in C.	I will seek unto G. d. Greene.

LINCOLN'S INN.

M.—Humphreys & Randall in D.	Rogers in D.	Awake up my glory. Nares.
E.—Parnell in E.	Ditto.	By the waters of Babylon. Boyce.

For November 22.

ST. ANDREW'S, WELLS STREET.

M.—Parcell in G. Battishill in D.	King in F.	Praise the Lord. Scott.
A.—Ouseley in F. Wickes in D ml.	Ouseley in E.	Great is the Lord. Hayes.
E.—Ditto.	King in F.	In Thee, O Lord. Weldon.

Provincial.

CHEETHAM (Manchester).—In one of our late impressions we made mention of the fact that a series of "popular concerts" had been proposed for this locality, to take place at the New Town-hall. The first of these occurred on the 12th inst., in the presence of an audience as densely packed as breathing-room would permit. Notwithstanding that the assembled crowd very good-humouredly submitted to the crush, it was found to be impossible to accommodate even half of those who presented themselves at the doors, and the cry was still "They come!" every available inch of space having been more than occupied long before the commencement of the performance, while many hundreds were compelled to be content to wend their way homewards, through one of the thickest fogs it is possible to imagine. An admirable programme was arranged, and performed with a degree of vigour and spirit that roused the audience to a state of enthusiasm that could not fail to be most gratifying to all concerned in the effort to establish regular musical performances in the district of Cheetham. When we state that the number of encores was unreasonable, we mean that it is too bad to impose upon the artists engaged to such an extent as was the case on this occasion.

The principals engaged were Mrs. Edward Page, Miss Amelia Bellott, and Mr. Edward Page, with a very excellent choral force of some fifty voices. The rendering of the choruses throughout the evening showed how thoroughly the choral members entered into the character of each composition, several encores being insisted upon. Amongst others, a most effective new arrangement as a chorus of the favourite "Roderich Vich Alpine" glee, with distant responses, or echoes; while Bishop's ever-welcome "Triumph

Chorus" was resolutely redemanded, despite the fact that it was the finale of a concert already amply long enough. Glover's very pleasant duett, "I heard a voice," was brilliantly rendered by Mrs. Page and Miss Bellott, and encored. The former lady sang Bishop's "Should he upbraid," in a very highly finished style; and in Mr. Masson's Jacobite song, "Welcome," was encored, judiciously substituting the popular ditty, "Over the sea." Miss Bellott sang Zingarelli's cavatina, "Sweetly o'er my senses stealing," charmingly, and, for this painstaking, had to perform double duty; as also for her rendering of Lover's pretty ballad, "May Dew." Mr. Page sang three songs, or rather five, two being encored. We beg to suggest that the first of this gentleman's selection, "The sailor's grave," requires the adjunct of an important orchestral accompaniment. Mr. Page sang a MS. song, of his own composition, entitled "Norah," with which the audience were evidently much pleased; and, in answer to the recel, gave an Irish buffo song, of the most irresistibly-droll character, in which he described the labours of the Goddess of Love, while making "An Irishman's heart for the ladies." An attempt was made to encore this also, but was very properly resisted. Our old favourite, John Parry's "Wanted, a governess," also received ample justice from the hands, as well as the voice, of the vocalist, the accompaniments being often most ludicrously descriptive of the "so very genteel" pretensions we so frequently see in the advertising columns of our newspapers. Altogether the concert could but be considered a most complete success, and the announcement of the second of the series for Thursday, the 26th, was received with a perfect storm of applause. We must not omit to mention that the conductor (Mr. Edward Page) played the several accompaniments upon a superb grand pianoforte, from the manufactory of Messrs. Kirkman and Son, a truly splendid instrument.

GLASGOW.—The ninth of the series of Saturday Evening Concerts took place at the City-hall, on the 24th ult. The programme, as usual, was chiefly made up of light and popular music. The vocalists were Miss Alleyne, the Misses M'Alpine, Messrs. S. Ray, Cooke, and Husk. The instrumentalists, Mr. Allwood (violin), Mr. Lambeth (organ), and Mr. Banks (pianoforte).

KETERING.—At the last concert of the Choral Society, the inhabitants of Kettering were favoured with the performances of Miss Julia Bleaden (of the Exeter Hall and Crystal Palace concerts), and the Messrs. Nicholson. The entertainment was given at the Corn Exchange, and consisted of vocal and instrumental music, combined with dramatic and operatic sketches, which were got up in good taste, and were well received. One thing, however, was against the performers. The room is not adapted for the conveyance of oral sounds with distinctness—in fact, there is too much vibration; hence, when speaking, they were but imperfectly heard, and the very lively and pleasant dramatic sketches, which served to introduce the melodies, were in a great measure lost. Miss Bleaden appeared each time in a suitable costume, and sustained her parts admirably, beside singing with thrilling effect. She was repeatedly encored. Perhaps the characters which were received with the most enthusiasm were, the *Bohemian Girl* and the *Fille du Regiment*. The Messrs. Nicholson performed on the oboe and the flute in a manner worthy of themselves and of their high reputation. A solo from *Fra Diavolo* in particular, was given with magical power. The audience was large and respectable.

LEEDS.—The People's Concert last Saturday, being the seventh of the season, was varied by the performances of an excellent stringed band, comprising amongst its twenty members, Mr. J. Haddock (first violin), Mr. Pitman, Mr. Priestley, Mr. Wilson, Mr. Tidwell, Mr. Richardson, &c.; conductor, Mr. Spark. The vocalists were the Misses M'Alpine, whose excellent Scottish duett singing we have often lauded in our journal. The band played Mozart's *Zauberflöte*, Haydn's "Surprise" Symphony, March from *Le Prophète*, and some dance music, in a manner which elicited warm encores and applause. A solo on the clarinet was given by Mr. Richardson (brother of the late eminent flautist of the same name) on the hackneyed air "O dolce contento." Very good execution was exhibited, but the inferior phrasing was a drawback. His solo, withal, was vigorously encored. At the concert this evening, the Dolby-Sainton party again appear.

LEEDS TOWN-HALL IN CHANCERY.—Last week a bill in Chancery was served upon the corporation by the assignees of Mr. Samuel Atack, the contractor for the town-hall, who became

bankrupt in April last. The assignees claim £20,000 for extras which are altogether denied by Mr. Broderick, the architect. A special meeting of the town council was held on Wednesday, when it was the town-clerk received instructions to defend the bill. These proceedings interfere in no way with the progress of the building, which is fast approaching completion. No arrangements are yet made for a musical festival at the opening next autumn.

HUDDERSFIELD.—We are glad to find that Mr. Bailey, whose letter we published last week, has been supported by some of his fellow-professionals in the town. The following letters, which appeared in the *Huddersfield Examiner*, evince a harmonious feeling that is highly praiseworthy:—

THE ORGAN QUESTION.

TO THE EDITOR OF THE "HUDDERSFIELD EXAMINER."

SIR,—I have read with some degree of interest the letters of Mr. John Bailey which have appeared in the columns of your paper, and beg to add my testimony to his great abilities as an organist—with one exception (Mr. Walter Parratt) he certainly has no one in this town who can approach him as a pedalist and performer of classical organ music; and it would give me great pleasure to see his talents better appreciated.

I am, yours respectfully,

W. R. LONGHURST,

Organist of Trinity Church, Huddersfield.

TO THE EDITOR OF THE "HUDDERSFIELD EXAMINER."

SIR,—As a disinterested person, never having had the slightest dispute with any of the organists whose names have been mentioned in connection with the opening of the new organ, Hinchcliffe Mill, allow me to express my sympathy for Mr. John Bailey. I had frequent opportunities of hearing him play the most difficult pieces, including the whole of the music named in the programme of his first letter to you, and can therefore bear testimony of his high attainments as an organist.

Mr. Bailey has never yet received from the public the encouragement to which his talents entitle him. In his case, it may be truly said "a prophet is not without honour, save in his own country." This sacred axiom has frequently been verified by the public of Huddersfield—no town or neighbourhood stands higher for its natural musical talent—some of its fair songstresses have won for themselves a national reputation, and no other district in England has furnished so many vocalists to fill important parts in the choirs of our time-honoured cathedrals—yet many have found it but too true that "they must go from home to get a name." Neither has the town been behind in organists; and, judging from "the signs of the times," it is destined to take a lead in this department. For where shall we go to find four youths at all to compare to the following:—Mr. Walter Parratt, the very talented organist of St. Paul's Church, in this town; Master Shaw, of Golcar, organist of Rastrick Church; Master Albert Peace, organist of Holmfirth Church; and Master Beaumont, of Holey, organist of New Mill Church; for whose talents every sincere admirer of the art must have the highest esteem, and if, in after life, any of these should ever be called upon to struggle with the vicissitudes and difficulties often attendant upon the gaining of a true position, may no "rash intruder" impede their progress.

Yours faithfully,

RICHARD MELLOR,

Organist of Ramsden-street Chapel, Huddersfield.

LEICESTER.—Messrs. Nicholson's annual concert, which took place at the Temperance Hall, was attended by a numerous and highly fashionable audience. There was a full and efficient orchestra, led by Mr. Blagrove, which performed, with much applause, Wallace's Overture to *Maritana*, Mendelssohn's "Wedding March," Weber's Overture to *Oberon*, as well as full accompaniments to Gluck's "Che farò" (which we must not forget to say was expressively sung by Mrs. Lockey), Bishop's solo and chorus, "Now tramp o'er moss and fell" (in which Miss Banks displayed to advantage her fresh, clear, and liquid soprano voice), and the finale to the whole, the "National Anthem," the solos in which were taken by Miss Banks and Mr. Lockey. Mr. Lockey was honoured with an encore in Lachner's song, "When midnight's darkest veil," which he sung with much taste and expression: the *obbligato* violoncello accompaniment to this song was well played by Mr. Aylward. Shield's interesting song, "Tell her I'll love her," admirably sung in a fine manly style, with great beauty of tone and much taste, deservedly secured for Mr. Lockey another enthusiastic call for repetition. Mendelssohn's quartett, "O hills, O vales," sung without accompaniment by Miss Banks, Mr. and Mrs. Lockey, and Mr. Buckland, was similarly honoured; as was Mr. H. Nicholson's flute solo, which he, however, did not repeat; and Mr. H. Buckland's

"Gipsy's Laughing Song," which was sung with much vivacity. A duett concertante for the flute and oboe, from Meyerbeer's *L'Étoile du Nord*, performed by Messrs. H. and A. Nicholson, was much applauded, as was also Mr. Blagrove's performance of two movements from Mendelssohn's violin concerto. The other pieces deserving of mention were the duett, "Greeting," sung by Miss Banks and Mrs. Lockey, Mr. A. Nicholson's oboe solo, Mr. H. Blagrove's *solo de concert*, and Mr. R. Blagrove's solo on the concertina. Among the instrumental performers were, Messrs. H. Gill, H. Farmer (Nottingham), V. Nicholson, T. Weston, T. Graham, W. Rowlett, &c. The chorus was large and effective, and the concert altogether highly satisfactory.

MANCHESTER.—Matters musical are just now prominent features in this northern city. Much correspondence has been published in the daily papers having special reference to the future career of the "Lancashire Festival Concert Society." The preliminary doings of this new association we have already referred to in a late number of the *Musical Gazette*. It must, however, have been evident to all impartial readers, that the bulk of the published letters have emanated from interested parties; whether as regards the tone of the communications, or their general want of what should always be the guiding star in matters of public correspondence, viz., undisguised truth; and we can but regret that any local journal should open its columns for the admission of such questionable language, as the bulk of the said correspondence consists of. We are not in the habit of quoting from what may be termed ultra-popular sources, but we cannot refrain from offering our decided opinion, that, in such a mighty city as the one the "Lancashire Festival Concert Society" has chosen as its head-quarters—and we give the quotation in the fullest possible sense:—"There's room enough for all!" There can be but little doubt that the malcontents are either non-engaged professionals (shame upon them!) or the immediate minions of such parties; but whether one or the other, one thing is, however, fully demonstrated, i.e., that the very writers of the letters have deemed their effusions unworthy the consideration of a discerning public, since they have screened themselves from the odium they have so richly deserved, by the contemptible subterfuge of cowardly anonymity. We will only add, that we are right glad to observe that the parties thus attacked, have treated the matter with becoming dignity. The inauguration festival concert is fixed for the 11th of December; Handel's *chef d'œuvre*, *The Messiah*, being announced with a powerful cast of principals, and other important details, to which we may refer in due course.

The "Monday Evening Concerts" are still progressing tolerably well; somewhat of a disappointment was experienced on the evening of the 9th instant, consequent upon the serious indisposition of Miss Jenny Cudworth, who had been announced; her absence being supplied, at a short notice, by Miss Armstrong. The other principal feature of the evening was the engagement of the "Minstrel Fairies" (the Turner family); these juvenile artists were well received, but the fatal consequences of comparison with the Brousil Family, so recently here, had the effect of preventing their efforts operating upon the audience so powerfully as would, under other circumstances, have been the case. They are, however, very, very clever specimens of juvenile precocity, and well worthy of extended patronage.

Of the concert of Monday last we may record, that the Messrs. M'Alpine appeared for the first time in Manchester, and gave considerable satisfaction; a selection of Scottish music (not essentially Scotch) forming the programme; the audience was not, however, so large as on some recent occasions. For the next concert of the series Giulio Regondi it engaged.

Mr. Walter Montgomery gave a truly magnificent reading of the tragedy of *Macbeth*, on the evening of Saturday, the 14th instant, the music of Locke being performed by a select and effective choir. The great Free-trade Hall was crowded by an auditory, evidently delighted with the rendering of this masterpiece of the immortal bard—there was a completeness or idea pervading the entire effort (if such it might be termed) that caused us to regret the two frequent habit of filling the minor parts of the cast in such high class works with actors of very inferior merit. We believe we are right in stating that the entire tragedy was recited from memory—a task not generally easily accomplished, but which did not seem to cause our talented tragedian the slightest inconvenience.

A host of concerts of considerable importance are announced for the present and coming month, amongst others the usual

Christmas oratorio, *Judas Maccabeus* being selected, with Madame Rudersdorff as soprano.

ST. NEOT'S, HUNTS.—On Wednesday last the Annual Choral Celebration, commemorative of the opening of the organ built by Heldich, was held in the parish church of St. Neot's. The choir, assisted by Masters Crow and Cellier, of Rochester Cathedral and the Chapel Royal St. James's, Mr. Whiffin, of St. George's, Windsor, and a gentleman of Peterborough Cathedral, numbered upwards of thirty voices. Mr. Philip Arnes, of St. Andrew's, Wells-street, presided at the organ. The preces and Litany, by Tallis, were intoned by the Rev. C. A. Wickes, Precentor of St. Andrew's; and the sermons were preached in the morning by the Rev. T. B. Morell, Rector of Henley-on-Thames, and in the evening by the Rev. A. B. Evans, of Enfield. Collections were made after the services in aid of the Choir Fund. The following is the programme:—*Morning*: Preces, Responses, and Venite, Tallis. Chants for Psalms, Hayes, Cook, and Woodward. Te Deum and Jubilate, Boyce in A. Anthem after third collection, "O where shall wisdom," Boyce; ditto after Litany, "My song shall be of mercy," Kent. *Evening*: Preces, &c., Tallis. Chant for Psalms, Crotch. Cantate and Deus Misereatur, Hayes in E flat. Anthem, "Praise the Lord," Goss. After sermon, 100th Psalm, Luther.

STOCKPORT.—A grand vocal and instrumental concert took place at the Odd Fellow's Hall, Stockport, on Wednesday last. The vocalists were Miss Armstrong, Miss Johnstone, and Mr. Delavanti; the instrumentalists being selected from the principal performers of the late Art Treasures Band. The duties of pianist and conductor being entrusted to the able guidance of Mr. J. W. Elliott, whose appointment of Private Organist to the Earl of Wilton, we have lately had occasion to notice. The concert afforded a pleasing variety of songs, duets, and trios, in the vocal department. We must particularise Miss Johnstone's extremely effective singing of the charming melody "O Bay of Dublin;" and the equally agreeable rendering of the popular duett "The Syren and Friar," by Miss Armstrong and Mr. Delavanti. Some spirited overtures and waltzes added zest to a musical entertainment which, to judge by the generous amount of applause, expended by a well-filled room, afforded very general satisfaction.

ORGAN.

THE PARISH CHURCH OF ST. CLEMENT'S.—The organ at this church has undergone many improvements by Mr. Robson. It now consists of the following stops:—

GREAT ORGAN, GG to F.

Open diapason	8 feet.	Twelfth	2 feet.
Ditto ditto	8 "	Fifteenth	2 "
Stopped diapason	8 "	Sesquialtera	8 "
Principal	4 "	Mixture	8 "
Flute	4 "	Trumpet	8 "

CHOIR, GG to F.

Stopped diapason	8 feet.	Fifteenth	2 feet.
Principal	4 "	Cromona	8 "
Flute	4 "		

SWELL (NEW), C to F.

Double Diapason	16 feet.	Sesquialtera	16 feet.
Open diapason	8 "	Contra Fagotto	8 "
Stopped diapason	8 "	Cornopean	8 "
Principal	4 "	Oboe	8 "
Fifteenth	2 "		

Pedal pipes at present only as low as the GG.

COUPLERS.

Great to pedal	8 feet register.	Pedal coupler	16 feet register.
Choir to pedal	8 "	Swell to great	

The above instrument has been tuned on the equal temperament system.

Mr. Robson has also lately restored the organ for the Presbyterian Church, Belfast. The organ was sent to London, and the builder has worked in all such parts as were practicable, the pipes receiving a thorough adjustment, and the equal temperament system of tuning being adopted. The organ now consists of the following stops, &c.:—

GREAT ORGAN, CC to F.

Open diapason	8 feet.	Fifteenth	2 feet.
Stopped diapason	8 "	Sesquialtera	8 "
Principal	4 "	Trumpet	8 "
Twelfth	2 "		

Dulciana	8 feet.	Fifteenth	2 feet.
Stopped diapason	8 "	Flageolet	2 "
Principal	4 "	Clarinets	8 "
Flute (metal)	4 "		

SWELL, C to F.

Double diapason	16 feet.	Flute (wood)	4 feet.
Open diapason	8 "	Fifteenth	2 "
Stopped diapason	8 "	Cornopean	8 "
Principal	4 "	Oboe	8 "

PEDAL, CCC to F.

Open diapason	16 feet.		
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COUPLERS.

Swell to great	Great to pedal
Choir to pedal	

The greater portion of the instrument is new. We understand that other instruments by this eminent builder are complete or in progress. The St. Clement's organ we hope, ere long, to have an opportunity of hearing.

Reviews.

"JOY." CAPRICCIO FOR PIANOFORTE. By JOHN SEWELL. (Addison & Co.)

This capriccio is very short, a fact which surprises us, seeing that the author has shown considerable talent in fantastically clothing a very good melody. There is capital *arpeggio* practice for each hand in the four pages of *vivace, con brio*, and there is a boldness and decision about the whole *capriccio* that leads us to advise its author to study good models and persevere in writing for the pianoforte.

MISCELLANEOUS SCHOOL AND HOME MUSIC, FOR ONE, TWO, AND THREE VOICES. Selected, arranged, and composed by WILLIAM SPARK. (Butterworth, Leeds.)

This little book, of fourteen lithographed pages, contains two songs, one three part and eight two-part songs, a two-part hymn, two rounds for three voices, and four double chants and a "kyrie" in two parts.

Mr. Spark has turned his attention to a very useful style of music. Incipient amateurs with mezzo-soprano or contralto voices invariably find a difficulty in "singing second," and the alto parts of quartetts are not very interesting practice, unless all the parts are employed; and, even then, the inexperienced singer of the second treble is likely to be much confused. The two-part songs in this book are likely to afford encouragement to such as have voices adapted for the alto part, and are studying part-singing, and the majority are exceedingly pleasing as well as useful. In the adaptations, such as "The blue bells of Scotland," the Austrian National Hymn, and the double chants, the abstraction of the "better half" of the harmony leaves the tunes very bare; indeed, they are positively ineffective, and we consider their introduction injudicious. But the original pieces by Mr. Spark, and the two or three little German pieces, are excellent, being doubtless written for the purpose, and never having appeared with more parts than they now possess.

We object to the stress on the word "those" in Mr. Spark's setting of Moore's "Evening Bells." Why not have let this word occupy the place of the crotchet rest in the preceding bar?

One of the songs is "Poor Dog Tray;" not that detestable celebration of canine fidelity that is howled or ground in the streets at all hours, to our annoyance, but the pathetic Irish ballad, "On the Green Banks of Shannon." The other is the old favourite, "Highland Laddie;" but we cannot see the utility of this pair in such a work.

The proofs have been carelessly read, or the lithographer has been evasive. Mr. Spark should look to this. Some of the errors demand correction with the pen.

THE BROOKLET. Ballad. By G. B. ALLEN. (Lonsdale.)

Compass, E to E.

A smooth and pleasing ballad, written with Mr. Allen's customary taste and correctness, but calling for no particular remark.

CHLOE. Song. By WILLIAM SPARK. (Addison and Co.)
Compass, D to F.

The words of this song are altered from an old English ballad, by Burns. The theme, as delivered in the introductory symphony, has a rather common-place effect, but in the voice part it is quite satisfactory, being accompanied with a firmer bass. The remainder of the song is very pleasingly harmonized; and we can recommend it to those who are fond of singing the praises of Chloe, Phillis and Co.

TWO BUNCHES A PENNY, SWEET WALLFLOWERS. Song. By B. ISAACSON. (Jewell.)
Compass, F to G.

This exceedingly pretty song, of its kind, was sung by Miss Emily Saunders in *How we live in London*. If the street cries are abolished simultaneously with the organ and German bands, it will be *How we used to live in London*. We are afraid to recommend this song in the present state of popular indignation at our street howlings, but we must say that Mr. Isaacson has made the cry of "Sweet Wallflowers" very interesting.

VIVE LA JOIE! Pour Piano. Par FERDINAND PRAGER.
(Jewell.)

We believe this author has written other pieces in a precisely similar style. The theme of "*Vive la Joie*" lies too low for animation, though there are plenty of subsequent brilliant passages.

Foreign.

PARIS.—According to a decision of the Minister of Finance, manuscript music, when sent by post, will be classified as commercial papers, and will only pay 50c. per 500 grammes and under, with an increase of 1c. for every 10 grammes.

La Sonnambula is about to be produced at the *Grand Opera*, as a ballet, with Rosati in the principal character.

A light opera, by Clapissou, entitled *Margot*, has been successfully produced at the *Théâtre Lyrique*.

VENICE.—An important musical discovery has just been made in the library of St. Mark. It was generally believed, up to the present time, that there remained nothing of Stradella's compositions but the famous hymn which he was singing in the Sistine Chapel at the moment when the three assassins despatched against him by the patricians of Venice were about to murder him. Last summer, however, two French gentlemen, in examining unclassified manuscripts in the library, came on a collection of nineteen songs in Stradella's own handwriting. These are love songs which the celebrated musician composed in the palace of Contarini, when he was enamoured of the daughter of that patrician, who instigated the other nobles against him. The nineteen pieces are said to be remarkable for their melody and elegance; and what seems to improve their importance is, that M. Halévy, the composer of *La Juive*, has not disdained to write for them a pianoforte accompaniment, in order to render them accessible not only to musicians, but to simple amateurs.

CORRESPONDENCE.

ORGAN COMPETITION AT WALWORTH.

TO THE EDITOR OF THE "MUSICAL GAZETTE."

SIR,—I am sorry that, in self-defence, I am compelled to reply to the letter of a Mr. Beale, which appeared in your last number, since I must necessarily place that gentleman in a very ridiculous light.

Mr. Beale has taken a most unwarrantable liberty in making use of my name, which has not appeared in your journal in connection with the recent competition or decision at Walworth, until he thought proper to drag it before the notice of your readers. A paragraph, giving brief particulars of a competition for the post of organist to St. Peter's Church, Walworth, appeared in the *Musical Gazette* two or three weeks ago, which gave Mr. Beale credit for his masterly performance of a fugue, while his extraordinary mode of treating the psalm tune, known as the "Old Hundredth," was condemned; but Mr. Beale had no right either to assume that I wrote that paragraph, or—supposing that I furnished the report of the trial, and that he was aware of the fact—to

mention my name. All that he had to say might have been said without reference to me personally. He had been criticised in the *Musical Gazette* in a manner which appears to have disagreed with him, and, being desirous of appealing against such criticism, he should have addressed the Editor instead of making a personal attack. But this was, after all, only a breach of press etiquette: I must hasten to clear myself and all parties concerned from the imputations contained in Mr. Beale's letter of last week.

The absurdity of that gentleman's communication will be at once apparent, when I state that at the competition in question I was neither engaged nor invited as umpire. From what took place at the time, and from the result of the trial, I can scarcely believe that I even influenced the decision. I was organist of St. Peter's for some years, and the acquaintance which I necessarily formed with the rev. incumbent ripened into a friendship which has kept us in frequent communication since I have been installed elsewhere. It was probably for this reason that Mr. Statham (the incumbent) applied to me, in preference to any of the other organists who have held the post for short periods since my withdrawal, for advice as to the filling up of the recent vacancy. When he called upon me, several weeks back, I recommended that every publicity should be given to the fact of the vacancy, and that the salary should be increased from £25 to £30, with prospect of a rise on the establishment of a choir. I was given to understand that the funds of the church were very limited, but I considered that good music was likely to aid in their increase,—and hoped that the slight enlargement of the stipend, together with the inducement of an organ which possesses many fine points, would lead some candidates of acknowledged ability to make application. Advertisements were accordingly inserted in the *Times* and *Musical Gazette*, and from about twenty or thirty applicants eight were selected to give a specimen of their powers on an appointed day, previous access to the organ being granted to each candidate. At my suggestion, Mr. Statham requested these gentlemen to fortify themselves with a psalm tune, a double chant, and two voluntaries, of their own choice, and he expressed (to me) a hope that I would be present at the competition, and that I would give the committee the benefit of any advice which I, as a musical man, might think proper to offer. I kept my promise of attending at considerable inconvenience, for I had been confined to the house for a fortnight, and had only emerged two days before the trial, to fulfil an engagement at Northampton, where a fatiguing performance, with two rehearsals, rendered me very unfit to start off, on my return to town, to listen intently to organ-playing for four hours.

Of the eight candidates six only presented. These drew for priority of playing, and I made careful notes during the performance of each competitor, without once quitting the south vestry. When the six players had exhibited, I handed my notes to the committee, and found that their opinions exactly coincided with mine. Nos. 3 and 6 were pronounced the most eligible, and a long discussion of the respective merits of their performances took place, frequent request being made to me to give a decision, which, however, I obstinately refused to do, as I did not consider myself in the light of an umpire on the occasion. It was ultimately agreed that Nos. 3 and 6 should draw again, and further display their capabilities in a psalm tune and an extemporaneous piece. Every precaution was taken that the names of the candidates should not transpire. A gentleman was despatched to the north vestry with slips of paper marked 1 and 2, and requested to lay these on the table before the candidates: after he had left the vestry Nos. 3 and 6 were to take up these slips, and, according to the drawing, play the psalm tune, and then extemporize. A decision was made in favour of No. 2, without hesitation, and with scarcely any appeal to me. Had I been "umpire," I would not have allowed an opinion to be uttered in my presence until I had "returned" the candidates in their order of merit.

No. 2 was requested to write his name and address on his slip of paper; and we found that the successful candidate was Mr. W. C. Filby, of Bromley, and that he was No. 3 in the first trial. It was subsequently discovered that No. 1 of the second trial (No. 6 of the first), was Mr. Henry Gadsby, and that No. 5 was Mr. Beale. This is the history of the competition.

Your angry correspondent had no more right to assume that a psalm tune which was sent up to the candidates was my writing than he had to take it for granted that I was umpire because he discovered that I was present in the church. He jumps at conclusions like any female. However, I am content to admit that I wrote out this psalm tune, and, furthermore, that it was my own composition. My judgment may be weak, but I am of opinion that, in competitions for the post of organist, the candidates should be given something to test their powers of "sight" playing. I expressed this opinion to Mr. Statham, who agreed with me, and asked me if I would bring a piece down to the church. My illness, and my engagement at Northampton, to which I have already referred, left me neither time nor opportunity for selecting some *morceau* which was not likely to be known by one or other of the candidates, so, at the last moment, I scribbled out the bass and melody of a psalm tune I had written some ten years ago, as the best test that could be provided at a moment's notice. It answered its purpose, for the mistakes made by some of the competitors clearly proved that, how satisfactorily soever they had got up their "pieces," &c., they were def-

cient in two important organic requisites—presence of mind, and, at least, *some* knowledge of harmony. The $\frac{4}{2}$ on E (key G) without the implied 6, has certainly a bare effect; but the rich harmony of B, with the major third, comes speedily to the rescue. I do not admit that an implied interval must necessarily be employed, otherwise I should have made C my bass, and A still the melody, with $\frac{6}{3}$ figures. But I chose novelty, and sacrificed the G. Perhaps I am—Why shouldn't I be?—a free-thinker. The other "schoolboy error" is dismissed with a line. C was the melodic note, not B, as erroneously stated in Mr. Beale's letter. My pen slipped and wrote 2 for 3; his pen slipped and wrote B for C, so I have nothing to defend.

Mr. Beale, to whom I am a total stranger, is mistaken about my "superior attainments and gigantic talent." He must mean some other Mr. Lake. I am a very ordinary musician indeed. I am neither a "gigantic" harmonist, nor a "gigantic" organist, nor have I any claim whatever to general "superiority;" but I pride myself somewhat on my veracity, and in that respect, perhaps, I am "superior" to Mr. Beale. I was once wholoped (I hope the orthography's correct) most unmercifully at school for telling a very deliberate falsehood. I have since contracted such a habit of speaking the truth, that I believe I should make a capital umpire if any one would try me.

"I now impeach the decision as unfair and unjust. Let me hope that no trial will again be conducted by the mere caprice of interested parties." This is beautiful. What will Mr. Beale think of his last week's communication when I tell him that No. 6, who was placed equal with Mr. Filby, in the first competition, is my pupil, my ARTICLED PUPIL, who, if he had been elected, would have played at Walworth, while, by the terms of our agreement—similar, I believe, to all such agreements—I should have received the salary. Is not this fun? If I were to read such a disclosure to the cat, I should expect that feline cachinnation would immediately ensue. Mr. Beale thought I was "taking care of Dowb," when, in reality, I was solicited to give a casting vote (my pupil and Mr. Filby being placed *æquales*), and I resolutely declined making the decision. Verily and indeed I proved myself "capricious and interested."

And now, sir, Mr. Beale, being in a "position to prove" all that he advanced, will, perhaps, come forward and favour me and your readers with his indisputable evidence.

I remain,
Yours faithfully,
GEORGE LAKE.

TO THE EDITOR OF THE "MUSICAL GAZETTE."

SIR,—In your number for last week I was sorry to observe a letter from a correspondent, signing himself Alfred J. S. Beale, reflecting in very strong terms on the decision which was arrived at in the recent competition for the post of organist at St. Peter's Church, Walworth. I can make every allowance for the excited feelings of a gentleman who (as the correspondence shows) sets no small value on his own attainments at finding himself the unsuccessful candidate in a public trial of skill; and, if the expression of this feeling of wounded *amour propre* had been the only topic of the letter, I should not have presumed to address you upon the subject. But when Mr. Beale ventures to "impeach the decision as unfair and unjust," and to express the "hope that no trial will again be conducted by the mere caprice of interested parties," and that, "for the honour of the church," no proceeding so dishonourable will be again tolerated, I feel that these reflections, so confidently and so vehemently expressed, demand some notice, and that Mr. Beale's version of the affair should not go forth to the public without some words of comment and explanation. Your reporter's notice of the competition in question, as inserted in the number for October 31st, conveyed a very fair impression of the results of the trial upon the minds of all those (except the personal friends of Mr. Beale) who were present to hear it. Mr. Beale is labouring under a mistake in imagining that Mr. Lake made the ultimate decision as to the merits of the respective candidates. Mr. Lake, from the first, desired to be regarded more in the light of an *amicus curiæ* than as the presiding judge in the trial. Perhaps, like a man of true genius and ability, he did not venture to entertain so exorbitant an idea of his own merits as your angry correspondent does of his. Perhaps, he had some prescience of the malignant attack to which he might be subjected, by daring to express his candid opinion of the playing of certain of the competitors; but be this as it may, for some reason or other, best known to himself, he preferred making careful notes of the merits of the several pieces, in the order of their performance, and these notes he placed—at the end of the trial—without any comment, in the hands of the committee.

As the incumbent of the church, and as one interested in securing the best man for the appointment, I also made a careful analysis of the playing of the different candidates; and if Mr. Beale should deny my capacity for undertaking this duty, I would remind him, that it is no more absolutely necessary to be able to play a difficult fugue of Sebastian Bach, in order to be able to judge of the merits of an

organist, than it is to be able to paint before venturing to pass a judgment upon the works of a Raffaele, a Reubens, or a Correggio. The ultimate decision, then, in the late organ performance at Walworth, was not dependent upon Mr. Lake's opinion alone. On a comparison of the notes which we had separately, and without any previous concert, taken, it was found at the end of the trial that we had both considered Nos. 3 and 6 the most eligible players, and No. 5 (Mr. Beale) as the next in point of merit; and, upon canvassing the opinions of the rest of the committee, this was found to be the unanimous feeling. Nos. 3 and 6 were found to have an equality of good marks, and were, therefore, considered as equal; and, upon a second trial, they both proved themselves to be musicians of the greatest merit, by playing a difficult extempore voluntary, including a fugue movement taken up with considerable skill and played with great spirit and judgment. Mr. Beale, in his letter, seems to lay great stress upon some error or errors which he professes to have discovered in the Psalm with figured bass, which was placed before the several candidates to test their power of reading music at sight. Into the merits of this question I shall not pretend to enter, as it is one more befitting the decision of professional musicians than a mere amateur; but with reference to his playing of the Hundredth Psalm (though I gave him the highest mark for his playing of this piece in my list, in spite of the appended note that the style was unsuitable for congregational use), I cannot but think that he acted unwisely in choosing this part of the performance wherein to show either his contrapuntal or his executonal skill. What we require for the devotional services of the church, especially in the singing of psalms and hymns, is a plain, steady, sensible accompaniment, not a splendid distortion of the melody by the introduction of a novel and unexpected chord for every note, or by a magnificent display of all the resources of the instrument at the expense of the simplicity and rhythmical progression of the tune itself. I would have defied any but an expert musician to have detected the Hundredth Psalm amidst all the overlaid ornaments and intricate harmonies of Mr. Beale's playing. How evidently unfitted, then, must it have been for congregational singing, and how unwise was the artist in choosing such a style, as to say plainly to the committee, "This gentleman is very clever; but he is too much of a genius to be tied down to the ordinary rules of accompaniment. He will make the congregation wait upon the organ; not the organ upon the congregation."

Apologising for this lengthened intrusion upon your columns, and wishing Mr. Beale—as a young man of undoubted skill and genius, but still somewhat defective in judgment—better success next time,

I am, Sir,
Your obedient servant,
THE INCUMBENT OF ST. PETER'S, WALWORTH.

TO THE EDITOR OF THE "MUSICAL GAZETTE."

SIR,—I read with extreme disgust the letter of Mr. Beale, in your impression of last week, wherein he makes several false assertions; and as these, were I not to write, might pass uncorrected, and so injure the reputation of all persons connected with the appointment, I venture to intrude upon your space.

Let me, first, distinctly state that Mr. Lake, as well as Messrs. Filby, Gadsby, and Beale, are all utter strangers to me.

Hearing of the trial from a friend who habitually attends the church, and being thoroughly devoted to church music, I was present, and I affirm that it was one of the fairest trials I ever witnessed.

Now, Mr. Beale assumes, 1st,—that his playing was superior to that of the other candidates, and 2nd, that the umpire made a wrong choice, and was actuated by interest and caprice, and not by sound judgment; both of which assumptions I shall prove to be egregious falsehoods.

No. 3 (Mr. Filby) played, for a soft voluntary, the duet from the *Stabat Mater*, in a highly artistic manner; he managed very cleverly to render the two vocal, and the instrumental parts, and the reading in every way shewed the consummate musician. The arrangement from Spohr by No. 6 (Mr. Gadsby) was also played with great neatness, precision, and effect: No. 5 (Mr. Beale) played "O rest in the Lord" in such a manner, that the accompaniment was as loud as the melody; it was, moreover, about 15 deg. M.M. too slow; certainly, every note might have been played, but without one iota of expression, and without the shake with which, I believe, the accompaniment closes; now, it will be evident that, so far, No. 5 was in the background.

Nos. 3 and 6 played the psalm tunes as they should be played, without any attempt at display, and in all respects as if accompanying a choir; but that these gentlemen could ornament at pleasure, was very evident from the ingenious interludes they played. No. 5 employed his ingenuity in the 100th Psalm at the expense of his judgment; the harmonies certainly were clever, but when a man is asked to play a psalm tune, he is bound to play it as a psalm tune, and not as a chorale with variations; besides, the interludes of No. 5 could not be compared with those of No. 3. In psalmody, then, No. 5 ranked third.

In the concluding voluntary the case is simply this:—No. 5 played Bach, Nos. 3 and 6 did not; but the playing of the respective pieces was about equal. I have heard Mr. Filby play a Bach's pedal fugue (at an organ performance in London), and I conceive him and Mr.

Beale to be about equal in that respect. In choosing an organist it should be the office of an umpire to select the *best musician*, in every sense of the term, not a mere mechanical performer, however wonderful, who may *only excel in one particular branch*. Now, No. 5 unquestionably proved himself to be a player of the *latter class*; and, therefore, I think the umpire acted with sound judgment and discretion in rejecting him. I was going to remark upon Mr. Beale's excellent performance of the fugue, but as he has so ably *sounded his own trumpet*, it would be useless to tell him *what he knows so well himself*.

Regarding the second assertion of this self-sufficient gentleman, I beg to say that the decision rested entirely with Mr. Lake, and I am not aware of the existence of any committee. The candidates were shut up in one vestry, and the umpire in the other; there was *no possibility* of the umpire seeing the candidates, or of knowing who played. The umpire returned Nos. 3 and 6 to play again, and after Mr. Beale heard the exceedingly clever extemporaneous fugue in double counter-point, performed by the successful candidate, I am surprised that he should question the decision. Besides, I know from a most authentic source that Mr. Lake had not the least knowledge which was Mr. Filby, Mr. Beale, or any of the others until the appointment was made; therefore, it is impossible that Mr. Lake could have any interest at all in the matter.

Regarding the harmonies, if the first example be as Mr. Beale shows, it appears to me to be scarcely correct; but in the second example, what is amiss? A for bass, with $\frac{6}{2}$ and B for melody—what a clever

critic Mr. Beale must be!—what microscopic eyes he must have!!—perhaps, so learned an authority will be good enough to show me *why B* should not be the melody.

His postscript is too absurd to entertain; it must, however, make him appear *very small* in the eyes of his fellow-professors.

Apologising for the length of my letter,

I am, Sir,
Your obedient servant,
A HATER OF EGOTISM AND CONCERT.

TO THE EDITOR OF THE "MUSICAL GAZETTE."

DEAR SIR,—I should not feel myself called upon to reply to Mr. Beale's letter, were it not that he speaks of me as the friend of Mr. Lake; and, as such an assertion is totally without foundation, I indignantly repudiate it, and wish it to be distinctly understood by yourself and the musical public, that I had not the least personal knowledge of Mr. Lake until after I had received the appointment at St. Peter's, Walworth: I had never even seen him until that time; and, therefore, it is out of the question to suppose that he would have felt the least interest in one of whom he personally knew nothing, even had he known I was a candidate; of which, however, I am prepared to prove he had not the slightest idea.

Mr. Beale appears "to jump to the conclusion" that the exercise on harmony was composed by Mr. Lake; there is, however, no reason to infer that, because a MS. was presented to the candidates by that gentleman, the composition was his own. Mr. Lake is well known to be one of our most accomplished musicians; and, therefore, we may presume that he knows as well as Mr. Beale or myself that $\frac{4}{2}$ does not resolve according to our established rules; but that similar progressions have been used by our best masters, is evident from the fact that I have in my possession a motett of Palestrina, a phrase of which runs as follows:—Key, E flat.

	To	su		Chris	te
	E flat		E flat		E flat		F G
HAR.	C		C		C		D D
	G		G		C		B

BASS. C C C G

and again, in the following, from Leonardo Leo:—Key, A minor.

	tor	men	tis.
	D		C		B A
HAR.	B		B A		A G sharp
	E		E		D C

BASS G sharp A A E A low.

These instances have not been found without some trouble and research, but the fact of their having been made use of by these two classics is quite sufficient to warrant the introduction of such a progression in any exercise of four-part counterpoint. I shall be happy to show these to Mr. Beale when he likes to call upon me.

The altitude of Mr. Beale's "level" above the other candidates is so great as to be like the eclipses of Jupiter's satellites, *invisible to the naked eye*, and probably to be seen only by his own. The musical public will, no doubt, estimate his *very modest* assertion at its real worth; more especially when they consider that *he himself* has proclaimed such astounding intelligence.

I shall be glad to learn when this "action for libel" will take place; for then the renowned case of *Bardell v. Pickwick* will no longer stand alone in the annals of facetious legality. If Messrs. Dodson and Fogg be living, perhaps they will take up the case; for *they*, I am sure, are the only men who can procure a verdict for the plaintiff.

I am, dear Sir,
Yours very faithfully,
W. C. FILBY.

TO THE EDITOR OF THE "MUSICAL GAZETTE."

SIR,—In justice to Mr. Lake as well as myself, I trust you will correct a mistake in the notation as given in your last. The error "secundus" should stand thus:—A for bass with $\frac{6}{2}$, and C for melodic note, not B. The mistake in the exercise as thus given is too obvious to require pointing out, even to the merest tyro in musical science.

I am, Sir,
Your obedient servant,
ALFRED J. S. BEALE.

41, Great Pulteney-street,
Golden-square, St. James's.
November 17, 1857.

[We have referred to Mr. Beale's MS. and find that he wrote B.]—Ed.

CHAMPION v. BURY CORRESPONDENT.

TO THE EDITOR OF THE "MUSICAL GAZETTE."

DEAR SIR,—I am sure Mr. Suchet Champion ought to be exceedingly grateful to me for the opportunity my criticism on his singing has given him for making himself known to the musical world. He probably would have been *buried* in Lancashire for ever, if I hadn't been generous enough to resuscitate the *champion* of loud tenors. As, however, he was stoically awaiting his musical end when he penned that very mournful production which appeared in your last edition of the *Gazette*, it is not improbable that vocal suicide has been the result. Alas! ye swains of song, bewail in plaintive notes that fair "Daphnin crudeli funere extinctum." Alas! ye halls and places of concourse, take up the echo of that trembling tenor, and wait a dirge over the songster's fate. All honour to departed worth,—"facite tumulum, et tumulo superaddite carmen: Suchet in populis, hinc usque ad sidera notus." But, after all, Daphnis, or rather Suchet, may not be dead, so let us treat him as a living being. In my criticism on the last Bury concert nothing was at all said which could be prejudicial to Mr. Suchet Champion's interest. An honest critic has no personal likes or dislikes, he simply writes according to the dictates of his best judgment, and represents things exactly as they are. When it was stated that Mr. Suchet Champion's voice was a pleasing, light tenor, and that his pieces were rendered with much taste and discrimination, all was said that could be to his advantage; and as to the fact that his voice is not powerful, particularly in the lower register, that I am prepared to maintain, whatever he may say of the success he has met with at Manchester, Leeds, or elsewhere. On this point my opinion is not altered. An audience may applaud and enquire a singer, but that does not necessarily imply that he possesses *all* the qualifications of a first-rate vocalist, or that perfection of power, quality, and expression can be the gift of many. This combination Mr. Suchet Champion has not, and cannot have. His voice will never be of the first order, because there is *naturally* a lack of power, and in attempting to give effect to high passages, his redundant use of his falsetto (as I think so unwisely paraded), spoils whatever else would be pleasing in his singing.

Mr. Suchet Champion has an impression that he has been criticised by an amateur who is little able to judge what is, or what is not, good singing. He is welcome to that agreeable delusion, only it is remarkable that the amateur's opinion happens to be that of very many musical people, not in Bury alone, but also in Manchester and Leeds. This coincidence the disappointed tenor must dispose of as best he can.

In concluding my somewhat lengthy epistle, Mr. Editor, there is only one point which I wish further to notice, that, although some persons have not the gift of producing loud sounds, they have the capability of manufacturing small ribs, Mr. Suchet Champion having given me the credit of saying that he was "not fit to sing in public," and that he was "not successful in Bury," which statements I must simply beg to repudiate.

I heartily wish Mr. Suchet Champion the success he deserves, but he must be content with a more humble flight in the musical world than he at present aspires to.

I am, dear Sir,
Yours very faithfully,
Bury, Lancashire, Nov. 18th, 1857.

Miscellaneous.

(Continued.)

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MAGIC OPTICAL ILLUSIONS.

Liberal arrangements are offered parties bringing out this extraordinarily novel dramatic entertainment, combining living with spectral performers, life size, in Dickens's "Haunted Man," &c. Apply to Mr. Dircks, C.E., patent agency office, 32, Moor-gate-street, City.

HOLLOWAY'S PILLS,

for the cure of debility, bile, liver and stomach complaints.—This medicine is so well known throughout the world, and the cures performed by its use are so wonderful, that it now stands pre-eminent above all other remedies—more particularly for the cure of bilious and liver complaints, disorders of the stomach, dropsy, and debilitated constitutions. In these diseases, the beneficial effects of the Pills are so permanent that the whole system is renovated, the organs of digestion strengthened, and a free respiration promoted.

Sold by all medicine venders throughout the world; at Professor Holloway's Establishments, 244, Strand, London, and 80, Maiden-lane, New York; by A. Stamps, Constantinople; A. Guidicy, Smyrna; and E. Muir, Malta.

Exhibitions, &c.

MR. ALBERT SMITH has the honour to announce that **MONT BLANC** will OPEN for the season on **MONDAY EVENING**, November 23.

During the recess the room has been completely renovated and redecorated, and several improvements made, which, it is hoped, will tend to the increased comfort of the audience. The route of the tour will be as follows:—The Rhine Panorama, between Cologne and Heidelberg, will form an Introduction, before the actual journey, which will take the travellers through the Bernese Oberland, by Zurich, the Rigi, the Lake of Lucerne, the Jungfrau, the Great St. Bernard, and Geneva, on to Chamouni. The Ascent of Mont Blanc will, as before, form the Entree. The second part will be entirely devoted to Naples and the adjacent points of interest.

These, painted by Mr. William Beverley, will comprise a general view of Naples from the Heights of Pausilippo—the Santa Lucia and Hotel de Rome at Naples, looking towards Portici—the House of the Tragic Poet at Pompeii—the Ruins of Paestum—the Blue Grotto at Capri—the Ascent of Vesuvius; and the Eruption of Vesuvius on the 24th of September last, with the lava running down to the Atrio dei Cavalli, at which Mr. Albert Smith was present. Mr. Smith was fortunate enough to encounter several old friends on the journey, including the Engineer of the Austrian Lloyd's Company at Sorrento, and Baby Simmons at Pompeii.

The representations will take place every evening (except Saturday), at 8 o'clock, and on Tuesday and Saturday afternoons at 3 o'clock. The Box-office is now open at the Egyptian Hall, where stalls can be secured without any extra charge.

BURFORD'S PANORAMA.—SIERRA LEONE.—This beautiful and picturesque Panorama is now OPEN to the public. Moscow and the Bernese Alps continue on view. Admission to each, 1s. Open from 10 till dusk.—Leicester-square.

THE ROYAL POLYTECHNIC.

Next **MONDAY** Evening, November 23rd, at 8. Mr. J. H. Pepper, F.C.S., A. Inst. C.E., will describe his DESCENT into a COAL MINE, at a Lecture entitled **A SCUTTLE OF COALS** from the PIT to the FIRESIDE, in which special reference will be made to the LUNDHILL COLLIERY EXPLOSION, the various forms of SAFETY LAMPS, and the general working of COAL MINES. The Lecture will be plentifully illustrated with CHEMICAL EXPERIMENTS and DISSOLVING DIAGRAMS and PICTURES, on the usual Grand Polytechnic Scale, and will be repeated every Tuesday and Thursday, at 3, and Wednesday and Friday Evening, at a quarter to 8.

The REBELLION IN INDIA, one of the GRAND-EST SERIES of DISSOLVING VIEWS ever shown. These Views, pronounced by the "Times" and nearly all the Daily and Weekly Journals as EXCEEDINGLY BEAUTIFUL and EFFECTIVE, are exhibited every Morning at 4.15, and every Evening at 9.30, with a highly instructive and interesting Lecture on the INDIAN MUTINY, by J. Malcolm, Esq.

Third Re-engagement of the St. George's Choir, who will give their Musical entertainment every Tuesday, Thursday, and Saturday Evening, at 8. Soloists—Mrs. Dixon, the Misses Rycroft, Garstin, and the accomplished Buffo Singer, Mr. George A. Cooper, who will introduce his popular Vocal Caricatures. Conductor, Mr. Newport.

A fine Portrait of Havelock and a New View of Lucknow are now added to the Series of Indian Views, which will be extended as fast as the pictures can be painted from the original sketches.

THE BATTLE OF BALACLAVA—

Mr. SANT's great PICTURE, the Earl of Cardigan describing the Battle of Balacava to the Royal Family at Windsor Castle, and containing portraits of H.R.H. the Prince Consort, the Prince of Wales, Prince Alfred, Prince Arthur, the Princess Royal, the Princess Alice, the Princess Helena, the Princess Louisa, the Duchess of Wellington, the Earl of Cardigan, and Lord Rivers. Is now ON VIEW from 10 till 5, at Messrs. Henry Graves and Co.'s, 6, Pall-mall.

THE ZOOLOGICAL GARDENS,

Regent's Park.—A male Chimpanzee has been added to the collection. Admission, 1s.; on Monday, 6d.; children under 12 years of age, 6d.

ROYAL COLOSSEUM, Regent's-park.

Open daily from 12 to 5, and from 7 to 11. Admission 1s. In course of preparation, and will shortly be exhibited, a new Series of Views in India, descriptive of the scenes and places in which the recent atrocities have been perpetrated.

CHRISTY'S MINSTRELS,

at Polygraphic Hall, King William-street, Strand.—Open every evening, and on Saturday in a grand moving entertainment, commencing at 3. Seats can be secured at Mr. John Mitchell's, 33, Old Bond-street, and at the Hall.

DELHI: Scenes of the Head-quarters

of the REVOLT in INDIA.—GREAT GLOBE, Leicester-square.—In addition to the Dioramas of Russia and India is now opened, a new and splendid DIORAMA of DELHI, its Mosques and its Palaces, at 1.30 and 7.30 p.m. Admission to the whole building, 1s.

MDLLE. ROSA BONHEUR's great

PICTURE of the HORSE FAIR.—Messrs. P. and D. Colnaghi and Co. beg to announce that the above PICTURE is now on VIEW, at the German Gallery, 168, New Bond-street, from 9 to 6, for a limited period. Admission, 1s.

MADAME TUSSAUD'S EXHIBITION,

at the Bazaar, Baker-street.—Approaching Marriage. Full-length portrait models of H.R.H. the Princess Royal, and H.R.H. the Prince Frederick William of Prussia are now added. Admission, 1s.; extra room, 6d. Open from 11 in the morning till 10 at night. Brilliantly illuminated at 8 o'clock.

LUCKNOW and DELHI.—Great Globe,

Leicester-square.—DIORAMA of LUCKNOW and the SIEGE and CITY of DELHI; its Streets, Palaces, and Fortifications.—at 1.30, and 7 p.m. India, a Diorama of the Cities of, with Views of Calcutta, Bonares, Agra, and the Scenes of the Revolt, at 12 noon, and 6 p.m. The Russian Diorama at 3 and 8 o'clock. Illustrative Lectures.—Admission to the whole building, 1s.

FALLS OF NIAGARA, daily, from 10

to 5, at 96, Gracechurch-street.—The Exhibition of this extraordinary PICTURE will shortly CLOSE.—Lloyd, Brothers, and Co.

ADAM and EVE, by J. Van LERIU.

This grand work, the companion of which is in the possession of Her Majesty, at Windsor, is on VIEW (free, at 60, St. Paul's churchyard.

Theatrical Announcements.

THEATRE ROYAL, HAYMARKET.—

THIS EVENING (Saturday, November 21), the greatly successful comedy in three acts, entitled **AN UNEQUAL MATCH**, written by Tom Taylor, Esq., and in which Miss Amy Sedgwick, Mrs. Buckingham White, Miss Lavine, Mrs. E. Fitzwilliam, Mr. Buckstone, Mr. Chippendale, Mr. W. Faren, Mr. Rogers, Mr. Clark, Mr. Braid, and Mr. Compton will appear. After the comedy (by desire), **BOX AND COX**. Box, Mr. Buckstone; Cox, Mr. Compton. Concluding with **THE SWISS COTTAGE**.

THEATRE ROYAL, ADELPHI.—

Novelty.—Adelphi Effects.—Unique Attraction.—First week of a grand new romantic drama, with startling effects, called **The Legend of the Headless Man**.—Sixth Appearance this Season of Mr. B. Webster.—Third Week of the return of Madame Celeste since her severe indisposition.—The screaming new and original farce of **The Drapery Question**; or, **Who's for India?**—Mr. Wright and Mr. P. Bedford every night.—THIS EVENING, the farce of **BETTY MARTIN**:—by Miss Mary Keeley. After which will be produced a grand, new, and romantic drama, founded on an old superstition of Old Germany, and called **THE LEGEND OF THE HEADLESS MAN**, with new music, scenery, dresses, appointments and startling effects: by Mr. Benjamin Webster (his sixth appearance this season), Mr. Wright, Mr. Billington, Mr. C. Selby, Mr. Garden, &c.; Madame Celeste, Miss Marie Wilton, Miss M. Keeley, Miss Miller, &c. And the screaming farce of **THE DRAPERY QUESTION**; or, **Who's for India?** by Messrs. Wright, Billington, Paul Bedford, C. Selby; Misses Arden, M. Keeley, &c.

ROYAL PRINCESS'S THEATRE.

THIS EVENING and during the week, Shakespeare's play of **THE TEMPEST**. Books of Shakespeare's play of the Tempest, as arranged for representation at the Royal Princess's Theatre, with Notes by Mr. C. Kean, may be had at the box-office of the theatre, price 1s. each.

ROYAL MARYLEBONE THEATRE.—

THIS EVENING will be presented, Bulwer's much admired five-act comedy of **MONEY**. Evelyn, Mr. Clarence Holt; Clara Douglas, Mrs. Clarence Holt. To conclude with **PEDRILLO**; or, **A Search for Two Fathers**.

ROYAL SOHO THEATRE.

THIS EVENING (Saturday), **SUSAN HOPLEY** and **THE CONQUEST OF DELHI**. Murphy, Mr. Mowbray; Betsy, Miss Helen Love—with their celebrated Irish jig.

Great National Standard Theatre,

Shoreditch.—The celebrated Mr. James Anderson and Miss Elsworthy will appear every evening.

ASTLEY'S ROYAL AMPHITHEATRE.

—Important notice.—Engagement of Mr. James Robinson, the Great Star Rider of America, from Howe and Cushing's United States' Circus.—Mr. William Cooke announces that he has secured the services of the above gifted artist; and the wondrous feats accomplished by him are not only entirely novel, but are performed and achieved without saddle or bridle.

MR. and MRS. CHARLES DILLON

will appear every evening, until further notice, at the Theatre Royal, Dundee, and return to London to commence the dramatic season at the Royal Lyceum Theatre, on Monday, Dec. 21st.—All communications respecting engagements to be addressed to Mr. F. B. Chatterton, Secretary, Theatre Royal, Dundee.

Printed by A. D. MILLS, at 11, Crane-court, Fleet-street, in the Parish of St. Dunstan-in-the-West, in the City of London; and Published by JOHN SMITH, at 11, Crane-court, Fleet-street, London.—SATURDAY, November 21, 1857.